

Self-marketing and the visual artist

Dr Kim Lehman
Lecturer
School of Management, University of Tasmania, Australia

Biography of the author(s)

Dr Kim Lehman teaches marketing communication, electronic marketing and marketing management, with research interests focussing on marketing strategies in the arts, museum and cultural sectors. He has a strong background in the arts and as a writer has published both short stories and social commentary.

Abstract

This paper presents the findings of a research study, the overall objective of which was to empirically investigate the applicability and usefulness of the concept of self-marketing for the individual visual artist, and explores the links between marketing models with a customer driven focus prevalent in the general marketing literature and one which is product driven, perhaps more suited to the arts. Taking a qualitative approach, the study itself used in-depth interviews with 14 prominent visual artists from the state of Tasmania, Australia as the data source. The study sought to gain insight into the role marketing plays in an artist's practice, the extent to which artists utilise self-marketing, and to identify the factors that influence the extent to which individual artists utilise self-marketing, if at all.

Keywords

Self-marketing; visual artist; Australia

Introduction

Artists such as Andy Warhol, Salvador Dali, and more recently, Damien Hirst and Maurizio Cattelan, are regularly held up as masters of self-marketing, and as global artist brands. However, it could be postulated that all these artists have been natural self-promoters and that they have not necessarily explicitly used marketing strategies to further their careers. In some ways, though, they do demonstrate that it is possible for visual artists to possess a distinctive and valuable brand. Indeed, as Schroeder (2005) notes, marketing strategies such as the creation of distinctive products, brand extensions into other genres and media, and the nurturing of exclusivity have been used by many artists over the years. The question, however, can still be posed as to whether self-marketing is useful for individual visual artists.

Certainly a number of marketing theorists have considered the interface between culture and the arts, and marketing (Colbert, 2007; Fillis, 2004a; Hill, O'Sullivan and O'Sullivan, 1995). However, there have been few empirical studies that explore how individual visual artists interact with their market, and the significance, if any, of marketing to the individual artist (O'Reilly, 2005). This is despite the fact that in the modern world artists are pushed to 'market' themselves and 'sell' their artistic output (Schroeder, 2005). In Australia fine art degrees can include a professional practice subject though these usually only include a brief introduction to marketing. As well, there are now online resources and self-help programs supported by government arts advisory bodies (see, for example, Australia Council for the Arts, 2009), though again these can be introductory and generic in nature. Still, in some respects there appears to be an assumption that visual artists can, and do, market themselves without there being either a conceptual framework that suggests the applicability of self-marketing to visual artists, or significantly, empirical evidence that self-marketing is either valued or used by visual artists.

This paper explores the links between marketing models with a customer driven focus prevalent in the general marketing literature (Kotler and Armstrong, 2007) and one which is product driven, perhaps more suited to the arts sectors (Colbert, 2007). This exploration provides part of the context within which a research study has been conducted, the overall objective of which has been to empirically investigate the applicability and usefulness of the concept of self-marketing for the individual visual artist. Taking a qualitative approach, the study has the following research aims: to gain insight into the role marketing plays in an artist's practice, and assess the expertise with which any activities are carried out; to gain insight into the extent to which artists utilise self-marketing, and to assess the expertise with which any activities are carried out; and to identify the factors that influence the extent to which individual artists utilise self-marketing.

Research context

With these aims in mind, the decision was made to use established and currently practicing visual artists as the data source for the study. An alternative could have been to use artists in various stages of their career, for example, emerging, early and mid-career. However, it was considered that artists with a lengthy arts practice would give the perspective required to provide insight into the research aims. In order to separate the researcher from making judgements in relation to which artists might be 'suitable', an expert panel led by a senior art academic nominated the artists for inclusion in the study. A total of 14 artists then agreed to participate. The artists selected were, and are, all prominent in their field, have exhibited widely, with their work is held in national collections. There were 8 male artists and 6 female. All are currently resident in the state of Tasmania, Australia. Note that it has been deemed unnecessary to attribute the quotes used in this paper to identified individuals.

Theoretical context

There are two key theoretical issues to address in a consideration of the applicability and usefulness of the concept of self-marketing for the individual visual artist. The first is a matter of definition. Frequently seen in entertainment and sports, where media attention is perhaps more easily accessible, self-marketing could include marketing activities undertaken by professionals and tradespeople conducting business as sole traders. Certainly, within the self-improvement and self-help movement the concept of self-marketing is well established. However, the literature (mostly professional) is framed mainly in relation to career objectives (Lair, Sullivan and Cheney, 2005). Personal branding, in particular, is aimed at providing individuals with strategies to improve their business success (Post, 2008). In that context criticism has been directed at the rhetoric of self-improvement that permeates the professional discourse. The personal branding phenomenon was almost single-handedly invented by consultant Tom Peters in 1997. Following Peter's (1997) article "The brand called you" a number of others went on to establish self-marketing and personal branding as a trend in popular management and employment consultation (see, for example, Arruda, 2009 and Post, 2008).

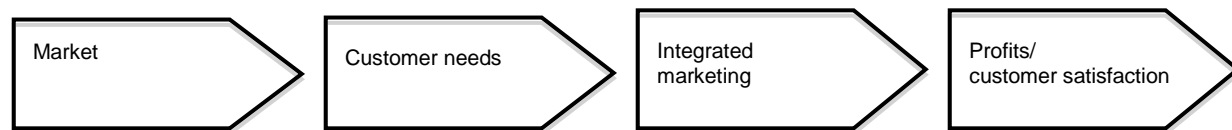
However, there is little in the academic literature to assist in formulating a robust definition or setting out any parameters. One study did conduct a survey in relation to college students' development of self-marketing skills in readiness for entering the job market, but did not define self-marketing in the process (McCorkle et al, 2003). Even introductory marketing textbooks do not mention the topic as such. Kotler and Armstrong (2007) briefly refer to "person marketing" as "activities undertaken to create, maintain, or change attitudes or behaviour toward particular people" (2007: 202). The emphasis in this text, though, is on marketing the individual person in relation to potential celebrity endorsement. A broader approach is taken here. Self-marketing, at its most basic, refers to the various activities undertaken by individuals to raise their profile in their chosen field (Shepherd 2005). It is the use of marketing tools by the individual to market themselves.

One associated problem is the criticism concerning what is termed the commodification of the self (Lair, Sullivan and Cheney, 2005). McDonald and Vieceli (2004) have pointed out the ethical dilemma

surrounding the treatment of the individual as a product when considering branding. The issue may well be a moot point, however, given that the idea of ‘person as product’ is well established in the sports and entertainment worlds. Within this debate is also the long-standing issue of extending marketing principles and techniques in to non-traditional settings (O’Leary and Iredale, 1976), such as politics, religion, and here, the individual artist. The idea of ‘person as product’ does not sit well in the arts, where some in the art community decry the idea of art being ‘packaged’ (Timms, 2004). In some respects this concern does, then, relate to the debate on the applicability of the traditional marketing concept to the arts and cultural sector in general (Fillis, 2004a).

The next key issue to address, therefore, is whether the marketing concept is applicable to the visual arts. Space does not allow a full discussion of this issue, however, as was noted above, there is an assumption that it is. In Figure 1 it can be seen that the traditional view of marketing takes a linear approach to the interaction between firms and their market, and is customer driven. In this model, marketing’s role is to identify customer needs, with the firm then setting about satisfying them with the production of an appropriate product.

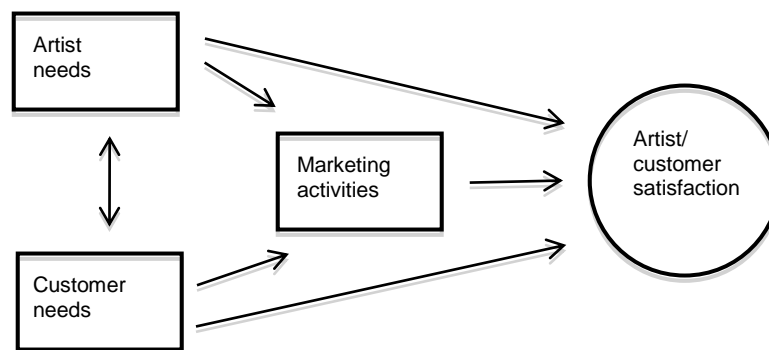
Figure 1 – The marketing concept



Source: Kotler and Armstrong 2007: 11.

This view has been criticised as inappropriate in the arts and cultural sectors (Fillis, 2004b; O’Reilly, 2005). In these sectors creativity and artistic integrity are considered as drivers of ‘production’, with recognition and reputation often more important than commercial imperatives (Fillis, 2006). However, there is common ground for some in the arts. As Colbert (2007) has stated, the arts industry is “product driven but market sensitive and customer oriented” (2007: ix). In this view there is room for the arts to interact with the customer through marketing to result in mutual benefit—mutual benefit being a classic tenet of marketing thought. Such a view can also include the individual artist. Figure 2 sets out a model

Figure 2 – A marketing model for the individual artist



that suggests the marketing can play a role in the non-linear, artistic process. In this model marketing is an input, but may not even be used. Artists can create products which never pass through a market, but still elicit artist satisfaction: artists interact with their audience (their customer) and vice versa. Customers may

gain satisfaction from the artistic product, perhaps never buy it, but interact with the artist's vision and reputation—their 'need' perhaps.

The model set out in Figure 2 is part of a theoretical framework to assist in evaluating whether self-marketing can have a role in an individual artist's practice without jeopardising creative integrity. The artist would not necessarily be called upon to produce for a market, but could interact with their audience (which, as Thompson (2008) notes, can include their peers, curators and commercial galleries, as well as art buyers and viewers), if they so chose, using marketing activities—that is, self-marketing, perhaps directed to building their reputation and recognition in their field.

Methodology

It is considered here that qualitative research methodology provides the variety and depth of data required to understand the phenomena under study. Miles and Huberman (1994) have summarised the strengths of qualitative data in terms of realism, richness and longitudinal perspective, locating the meaning of experience within the social world; in other words placing the phenomena within its context. In accord with this approach in-depth interviews have been used to gather the data. According to Kvale (1996), the qualitative research interview attempts "to understand the world from the subjects' points of view, to unfold the meaning of peoples' experiences, to uncover their lived world" (1996: 1).

All the interviews took place from August to December 2008 and lasted for a minimum of 1 hour. As soon as practical after the interviews concluded reflective interview notes were made. Each interview was recorded on to tape and subsequently transcribed into Microsoft Word by a person employed for the purpose. The researcher subsequently replayed the tapes and amended the transcripts in relation to inaccuracies with transcription and to clarify inaudible responses (MacLean, Meyer and Estable, 2004). This process also allowed an additional opportunity to reflect on the content of each interview.

Subsequently, the contents of each interview were analysed and coded. The initial round of coding served to provide an overview of the types of marketing activities undertaken by the artists. The contents of the first round codes were then further explored to determine the rationale for the adoption of any marketing activities and to look for evidence of the attitudes of artists to marketing generally, self-marketing for individual visual artists specifically. In this manner a number of themes were derived from the data. The text searching functions, interpretations of data, coding, and the verification of conclusions were facilitated by the use of the QSR NVivo (version 8) software package in this study. In the method literature, it has been emphasised that computer software programs such as NVivo are of significant value in qualitative analysis and any subsequent pattern matching and theory building (Kelle, 1995). However, key to the approach taken here is the idea that software cannot replace or duplicate analysis of the data by the researcher (Easterby-Smith, Thorpe and Lowe, 2002; Weitzman, 2000). It did allow comparisons to be more easily made, which meant that themes and ideas could more readily be teased out of the data, but in the end, the responsibility for actual analysis was the researcher's.

Findings

As noted previously, the overall objective of this study is to investigate the applicability and usefulness of the concept of self-marketing for the individual visual artist. The interview schedule was structured around broad themes based on the research aims noted in the Introduction and shaped by Figure 2 above. The subsequent analysis of the interview transcripts, then, took place within this theoretical framework, and was aimed at providing insight into the overall research objective. Analysis of the interview transcripts revealed three major key themes. The findings are set out below under headings derived from those themes: *the significance and relevance of marketing to the visual artist*; *individual artists' self-marketing activities*; and, *the factors that influence the utilisation of self-marketing*.

The significance and relevance of marketing to the visual artist

One of the aims of this study was to gain insight into the role marketing plays in an artist's practice. Another was to assess the expertise with which any activities were carried out. Stemming from these aims were a series of interview questions that sought to understand what artists perceive marketing to be, and their attitudes to it. It was felt that both these would provide an overall picture of where marketing might fit into an arts practice. Analysis of the data revealed that marketing was seen as almost a fact of life by many of the artists interviewed. For instance:

I think we probably all do it in one way or another. But it would be by degree... It would be... some would be quite aggressive, and that's not negative, in putting out information in whatever form... I think we're just going to have to be brutally honest and say it's been done totally...

Overall, there was an acceptance of the usefulness of marketing, as this comment suggests:

I mean there is no point in making fantastic work if people don't see it. So a level of marketing is required. I mean having an exhibition is marketing.

However, there is a significant level of caution regarding the place of marketing in an arts practice. Some of this caution stemmed from what was acceptable in the arts community. For many of the artists the idea of belonging to a 'community' was very important, as one noted: "I see the art world as a community rather than an industry". Even so, it was seen as acceptable to utilise a certain level of marketing. For instance, when asked if visual artists were strategic in their use of marketing, one artist suggested that:

Some of the artists who get on a bit quicker are doing that and are controlling that and are very selective in terms of... almost looking at, you know, who they'd like to be writing about their work, what contacts they need to make to show in a particular gallery and realising that there are several steps to that...

Nonetheless, the interviewees did note that in their experience there was still considerable anti-marketing sentiment to be found in the arts community:

It's just a notion that there are opportunities there to put your work out... that are kind of acceptable within my community and you might sort of take advantage of them. But I also know of people who take a very different view on that and say, no, and it's got nothing to do with what I'm doing as an artist and I don't want to engage with it.

The model set out in Figure 2, where marketing was an input that may or may not be used, is relevant here. The idea that a visual arts practice is not customer driven was reinforced by all artists interviewed. The following statement is indicative of this sentiment, and of a general understanding of marketing found in the data:

When I think about marketing I think of the notion that you have some imaginary audience that you are trying to target... and how can I make work that's going to appeal to this imaginary audience? But my experience as an artist has been that the last thing you want to do is make work for a perceived audience...

All in all, the artists interviewed considered that the basic concepts of marketing were significant and relevant to the visual arts, but only up to a point. Most saw that marketing occurred whether artists liked it or not. For some the marketing of their work was 'out-sourced' to their gallery or dealer—they only participated when required. All involved themselves to some extent in the arts community, though not all recognised this could be considered as a marketing activity. The point at which the interviewees saw marketing as becoming intrusive related wholly to the idea of artistic freedom. The freedom to create as

their artistic vision demanded, without reference to any perceived target market, was seen as crucial.

Individual artists' self-marketing activities

As was demonstrated in the previous theme, all the artists interviewed were aware of the basic concepts of marketing as they related to consumer products and the business world, and to an extent to the arts sector. Some, though, were not clear on definitions of key concepts like branding:

I think artists trade very heavily on a reputation and a certain image that the art world has of their work, so maybe that's what you mean by a brand.

However, it could be argued that any lack of knowledge of textbook definitions of marketing terminology is shared by the wider community. Furthermore, as the quote above demonstrates, there is an intuitive understanding of what brand means. This was a significant theme throughout the interviews— that many visual artists do intuitively understand, and then participate in, a range of self-marketing activities, without recognising the marketing connections. In some ways it is a matter of artists' knowledge of what marketing is, but it is also a matter of the perspective from which artists approach their work.

For example, when asked whether it is possible for individual artists to market themselves, one said:

I think we market ourselves directly and indirectly anyway, by what we produce and where it goes. Where we might place something we made is a decision. It affects the audience that sees it and potential buyers... or viewers of the work, so marketing happens. We might not call it marketing to ourselves... .

There is an understanding here of the product and distribution issues that have a bearing on positioning, though that is not directly articulated. Similarly, while attendance at exhibition openings was identified as having a marketing role by a number of interviewees, how that fitted into marketing strategies was not recognised. This comment is an example:

I mean in a sense you kind of market yourself every time you have an exhibition opening and you have to go and you are there both to enjoy the evening with your friends but also to talk to collectors... If the gallery has mentioned you are going, to get people along, then you are there as the public face of your work.

Thus, it was again not directly articulated that an exhibition opening might be one of a number of marketing public relation options available to the individual artist. Within the data collected there was many such instances of artists undertaking public relations activities without knowing the 'textbook' definitions or that such activities could form part of a co-ordinated approach. One particular activity seen as being useful by many of the artists interviewed was entering arts prizes. Winning the prize was obviously considered as a boost for an artist's career:

It raises your profile a little because if you were to win one of these larger competitions it gets a lot of press, a lot of media and people might come to your gallery and say, well you know, I saw this artist won this prize, and what other work do you have... ?

The benefits generally, though, were seen as extending well beyond actually winning. The following quote demonstrates the feelings of many of the interviewees:

You just want those judges... that are picking work for that exhibition to see your work and even if they don't select it for the competition, you put your name in front of them... and hopefully

sometime down the track they recognise that or see your name again, and again you're constantly putting your name out there, under the noses of the people that matter.

The use, then, of attending events, visiting galleries, speaking to curators, and entering prizes as a means of raising an artist's profile was generally seen as being a normal part of an arts practice. The point, perhaps, is that it was not seen as necessarily a marketing behaviour or as something done with purpose, that is, strategically.

Interestingly, while many of these activities, which artists saw as participating in their community, were accepted as legitimate, one of the most common marketing tools was not. Advertising was only really acceptable to the interviewees if it was connected to a commercial gallery and part of an exhibition. Artists who paid for their own advertisements in art magazines were not respected. This comment is a good example:

When you flick through the glossy art mags and you've got... you know the good ads at the front which cost a lot from the big galleries and then towards the back you've got private galleries owned by the person who... it's like vanity publishing... it's just not done.

Part of the reason why "it's just not done" relates to how the art sector legitimates artist's work. This notion of an arts community, seen in the preceding theme, also appears relevant here. When asked what they thought of artists running their own advertisements one artist noted:

I just think it lacks any kind of legitimacy in terms of... I guess, going back to, you know, having some third party saying, this is worth looking at... the gallery taking out the ad... they're saying that, you know... I think this work's good.

For the visual artists interviewed for this study there were a number of marketing tools that were considered as having a place in an arts practice. Certainly advertising as part of your relationship with a commercial gallery was acceptable, but artists' self-promoting adverts were not. Of course, it is as well to remember that the artists interviewed here are all established in their careers. For the established artist the relationship they have with the gallery that represents them will be paramount. Those still to reach this level in their art practice may be in need of the more obvious marketing communication tools, such as websites and advertising. That said, what was common across all those participating in this study was an involvement in what marketing theory would define as marketing activities, but what the artists tended to consider as involving themselves in an arts community and simply raising their profile therein.

The factors that influence the utilisation of self-marketing

The preceding themes have demonstrated that amongst the visual artists interviewed here there is a general agreement that 'appropriate' marketing is useful within the arts sector and that visual artists can market themselves providing they do so within the parameters of what is acceptable in the arts community. It was also demonstrated that artists do undertake certain self-marketing activities, some they perceive as marketing and some they do not. The final theme evident in this present analysis was interviewees' view of what factors might determine whether an individual artist would utilise self-marketing strategies or not.

In general, the sentiment expressed by the interviewees was that it was the individual artist's personality that was the principle factor that influenced whether they utilised self-marketing. As one artist pointed out:

Every individual is so different and I think some just can't of get their head around it, don't want to deal with it and it's just about making the work.

If it is the case that an artist's personality, or level of comfort with self-promotion, is an influence on whether they can undertake any self-marketing, where does that leave those not comfortable with the idea? In response to a question about how an artist could raise their profile one interviewee stated that:

...it is important to be able to network... if you don't have that, if you have a personality that just doesn't allow you to be like that... within the structure of your career you need somebody who's going to take over that role for you...

The implication here is that a certain level of marketing is out-sourced to the commercial gallery that represents the artists. Part of the commission paid to the gallery is seen by artists as covering promotion of the artist's work and a consequent raising of their profile. The issue of individual inclination to self-marketing and the role of the gallery is reinforced in this statement:

...some would be excellent [at self-marketing] but most are like me... less likely to go out and promote themselves. So they would be much happier giving it to somebody else to deal with.

The issue of whether the likelihood of self-marketing being used was related to the age of the artist was also discussed with the interviewees. On the whole it was considered that personality was more important than age. However, there was recognition of a generational influence:

I think there are younger generations coming through where that's [self-marketing] not so much of an issue. But they actually see that as a field of operation, somewhere they should be engaged with and working with and manipulating.

There was also the issue of stage of career. Would an emerging artist, without commercial gallery representation, be more inclined to self-market? Or, more significantly, would they need to do so in order to move up the next level in their arts practice? This could be a fruitful avenue for future research. All the artists interviewed here were established and prominent in their field, and as such did not have the same imperatives as those at the beginning of their career. From the data gathered in this study, then, it was not clear that stage of career was a determinant of self-marketing activities.

In the end, though, the issue may need to be linked to the individual artist's personal vision. As one artist interviewed here noted:

I think it comes down to the individual's philosophy really as to why they do what they do... I think people can [self-market] but it might be that we have to... come back to that starting point of why you make what you make and where you want it to go.

An artists' motivations to create art is just as varied as their individual personalities. What an individual artist is seeking to achieve with their practice is an important consideration in relation to the question of the applicability and usefulness of the concept of self-marketing. After all, it would be incorrect to assume that all artists are seeking either critical or commercial success. Still, for those that are, interacting with their audience and their market in some way is inevitable, and arguably, even for critical success, necessary. But, how they do that, and the extent to which they utilise self-marketing, does appear to relate to matters of personality. Artists who do not have the 'skill set' required rely on their commercial gallery to be their marketer. Artists without the skill set and without gallery representation may, then, find themselves without an audience for their work.

Conclusions

As noted above, it appears that the artists interviewed here do consider the concept of marketing important for visual artists, though they do not necessarily consider it useful for themselves personally—remember that these artists are all established—or define the marketing concept according to marketing theory. On this latter point, for example, it seems quite a number of artists enter art prizes with a view to how it will affect their careers. However, they do not consider that this could be defined as public relations, which is now a useful marketing activity in the cultural arena (McDonald and Harrison, 2002). In general, though, there is evidence to suggest that the concept of self-marketing may be potentially useful as a means for the individual visual artist to build an audience for their art, providing they have the personality to make use of it in a strategic way.

Importantly, the model set out in Figure 2 above does appear to have some utility in illustrating the role marketing—either through a commercial gallery or undertaken by the artist—can play in raising an artists profile. Clearly, an individual artist can market their practice without jeopardising creative integrity. As seen from the data presented in this paper, visual artists are not necessarily interested in being market-driven. But, artists can interact with their audience, which, as noted previously, does include their peers, curators and commercial galleries, as well as art buyers and viewers (Thompson, 2008), in a marketing sense if they choose to do so. Furthermore, that interaction does not have to be the linear marketing process seen in Figure 1 above. For example, the visual artists interviewed here used self-marketing activities directed to building reputation and recognition within the arts community, which resulted in artist satisfaction. Self-satisfaction is important in a creative practice (O'Reilly, 2005). As one of the artists interviewed noted:

I think most artists work in a way of that they're the primary audience for their work and the first person that they make happy is themselves.

In these modern times customer-focussed business firms would consider such a position unthinkable. However, it is as well to remember that while artists may 'produce' their art, it not necessarily a product. It is art. What art is has kept scholars, philosophers, and artists, occupied for centuries.

Acknowledgments

The author would like to extend a vote of thanks to the artists who took part in this study, giving of their time freely. Acknowledgement is also due to Professor Noel Frankham of the University of Tasmania for his assistance early in the research.

References

- Arruda, W. 2009. "The personal branding blog". http://www.thepersonalbrandingblog.com/discovering_your_brand/index.html: Accessed 31 January.
- Australia Council for the Arts 2009. "Arts marketing". http://www.australiacouncil.gov.au/research/arts_marketing: Accessed 20 March.
- Colbert, F. 2007. *Marketing culture and the arts* (3rd ed.). Montreal: HEC Montreal.
- Easterby-Smith, M., Thorpe, R. and Lowe, A. 2002. *Management research: An introduction* (2nd ed.). London: Sage Publications, Inc.
- Fillis, I. 2004a. "The theory and practice of visual arts marketing", in *Arts Marketing*, F. Kerrigan, P. Fraser and M. Ozbilgin, eds., Oxford: Butterworth-Heinemann.
- Fillis, I. 2004b. "The entrepreneurial artist as marketer: Drawing from the smaller-firm literature." *International Journal of Arts Management*, Vol. 7, No. 1, pp. 9–21.
- Fillis, I. 2006. "Art for art's sake or art for business sake: An exploration of artistic product orientation." *The Marketing Review*, Vol. 6, pp. 29–40.
- Hill, E., O'Sullivan, C. and O'Sullivan, T. 1995. *Creative arts marketing*. Oxford: Butterworth-Heinemann.
- Kelle, U. 1995. *Computer-aided qualitative data analysis: Theory, methods, and practice*. London: Sage Publications, Inc.
- Kotler, P. and Armstrong, G. 2007. *Marketing: An introduction* (8th ed.). Upper Saddle River, NJ: Pearson.
- Kvale, S. 1996. *Interviews: An introduction to qualitative research interviewing*. Thousand Oaks, CA: Sage Publications, Inc.
- Lair, D., Sullivan, K. and Cheney, G. 2005. "Marketization and the recasting of the professional self." *Management Communication Quarterly*, Vol. 18, No. 3, pp. 307–343.
- MacLean, L. M., Meyer, M. and Estable, A. 2004. "Improving accuracy of transcripts in qualitative research." *Qualitative Health Research*, Vol. 14, No. 1, pp. 113–123.
- McCorkle, D., Alexander, J., Reardon, J. and Kling, N. 2003. "Developing self-marketing skills: Are marketing students prepared for the job search?" *Journal of Marketing Education*, Vol. 25, No. 3, pp. 196–207.
- McDonald, H. and Harrison, P. 2002. "The marketing and public relations practices of Australian performing arts presenters." *International Journal of Nonprofit and Voluntary Sector Marketing*, Vol. 7, No. 2, pp. 105–117.
- McDonald, H. and Viece, J. 2004. Branding the individual. Australia Council for the Arts: Canberra. Available from: http://www.australiacouncil.gov.au/research/arts_marketing/strategic_planning/branding_the_individual.

- Miles, M. B. and Huberman, A. M. 1994. *An expanded sourcebook: Qualitative data analysis* (2nd ed.). Thousand Oaks, CA: Sage Publications, Inc.
- O'Leary, R. and Iredale, I. 1976. "The marketing concept: Quo Vadis?" *European Journal of Marketing*, Vol. 10, No. 3, pp. 146–157.
- O'Reilly, D. 2005. "The marketing/creativity interface: A case study of a visual artist." *International Journal of Nonprofit and Voluntary Sector Marketing*, Vol. 10, No. 4, pp. 263–274.
- Peters, T. 1997. "The brand called you." *FastCompany*, Vol. 10. Available from: <http://www.fastcompany.com/magazine/10/brandyou.html>.
- Post, K. 2008. "Brand moi: Make your mark and succeed." <http://www.karenpostbiz.com/PDFfiles/PersonalBranding.pdf>: Accessed 31 August. (Note: This file is no longer available. Please contact the author for a copy.)
- Schroeder, J. E. 2005. "The artist and the brand." *European Journal of Marketing*, Vol. 39, No. 11/12, pp. 1291–1392.
- Shepherd, I. D. H. 2005. "From cattle and Coke to Charlie: Meeting the challenge of self marketing and personal branding." *Journal of Marketing Management*, Vol. 21, No. 5/6, pp. 589–606.
- Thompson, D. 2008. *The \$12 million stuffed shark: The curious economics of contemporary art and auction houses*. London: Aurum Press.
- Timms, P. 2004. *What's wrong with contemporary art?* Sydney: University of New South Wales Press.
- Weitzman, E. 2000. "Software and qualitative research", in *Handbook of qualitative research* (2nd ed.), N. K. Denzin and Y. S. Lincoln, eds., Thousand Oaks, CA: Sage.